THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2240. Saturday, Feb. 14, 1829. Price 1d.

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

LAST night *The Nymph of the Grotto* was performed for the ninth time; Miss Jarman in *Amadis*, shews she possesses true sensibility, as well as sense. In the scene where *Hyppolite* confides to her his passion for an incognita, in whom she recognises herself, she exhibits a delicacy and fervor which no actress could surpass. The run of this new Opera has been twice stopped by the indisposition of Madame Vestris; and it is asserted, the malady is mental, not bodily, and that this talented lady does not choose to play second fiddle. Now, as we know, the part of *Amadis* was given to Madame Vestris; that she declined playing it, and voluntarily accepted that of *Eglantine*, we will not do her the injustice to suppose, she can for a moment feel jealous of the applause which Miss Jarman receives for the able manner in which she personates *Amadis*. Vestris absolutely luxuriates in public favor, and may well spare the single wreath of triumph so deservedly bestowed on a less fortunate actress. *John of Paris* was the afterpiece; there was no novelty in the cast, and the different performers played with their usual ability. The *Vincent*, of Madame Vestris, was as piquant and as admirable as ever.

Miss Paton will shortly appear at this Theatre in *Oberon*.

Drury Lane Theatre.

Rienzi, *The Little Captive*, and the Pantomime, were the entertainments at this house. The Pantomime at this house, is a bright and agreeable wonder; it goes off rapidly and lightly; its changes have no hinge, or loop, to hang a doubt on; and has one or two happy and original whims, very completely executed. The idea of the old fat Harlequin, who refuses to give up his sword or part, is a pleasant satire, on the tenacity with which old actors cling to young parts.—The brick fields changed into a populous neighbourhood, is scarcely an exaggeration of what Cobbett sneers at, as "Waust improvements, Ma'am!"—Stanfield's Panorama is not to be painted in words. The bills of the Theatre, announce much forthcoming novelty. An Opera, a Farce; and a Play in three acts, by two popular authors! this is somewhat extraordinary, two play-wrights forming a partnership concern, like Beaumont and Fletcher, who jointly produced 53 plays from 1607 to 1615, a space of only eight years.

SURREY.—This evening, *Charles the Second*, *Mischief Making*, and a favorite Melo-drama.

ENGLISH OPERA—'La Fausse Agnès,' 'La Laitière de Montfermeil,' and 'Les Singes; ou, La Parade dans le Salon,' drew an elegant and numerous audience to this Theatre last night. Jenny Colon, in the

two latter pieces, played with much naïveté and spirit, and sang some pretty airs in a superior style; the reason why she has been announced to be *femme Lafont*, is become very apparent. Lafont is a clever actor, and appeared to great advantage in 'La Laitiere.' The Marguerite of Madame Tousez, in the same piece, was a very chaste performance; her old women are excellent.

Beaumont and Fletcher having concerted the plan of a Tragedy over a bottle at a tavern, they settled which part of the play each should respectively take; which being perfectly adjusted,—"Well," said Fletcher, "it shall be so; you manage the rest, and I'll undertake to kill the king." These words being overheard by the waiter, they were presently surrounded and made prisoners; but their characters being well known, and they having it in their power easily to prove that they only meditated the assassination of a theatrical monarch, the whole went off as a jest.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounge* about town.

Monday—I shall be found seated at the *Diorama*, in the Regent's Park, anxiously admiring the two new Views, the charming Village of Interseen, and the Cloisters of St. Wendrille—quite bewitching!

On Tuesday, I wander through the various departments of that popular and attractive Lounge, the Royal Bazaar, 73, Oxford Street, and view The British Diorama, The Descent from the Cross, and the French Child, with the singular inscription of '*Napoleon, Empereur*,' in its eyes.

On Wednesday, I step into the Horse Bazaar, Baker Street—inspect the magnificent exhibition of Musical and Mechanical Automa—Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, &c. In the afternoon, I qualify Mrs. P.'s discordant notes with some harmony divine, and may be found between 1 and 4 o'clock, at *The Apollonicon*; in St. Martin's Lane.

On Thursday evening, I drop into Covent Garden Theatre—Morton's *Sublime and Beautiful* attracts great houses—Miss Hughes's singing delightful—shall certainly pay my friend, Alexander Lee, a visit, and buy 'The Hunter's Bugle Horn,' and 'The Lover's Chains.'

On Friday, I shall look in on Mr. Finn, in Regent Street, at his *Fancy Glass-working Exhibition*—an ingenious pretty Workshop. Afterwards, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

In the evening, will to Drury—saw Planche's successful Drama, 'Charles the Twelfth'—heard Miss Love sing her beautiful song, 'Rise gentle Moon'—most enthusiastically encored—elegant composition, by John Barnett—will be as popular as 'The Maid of Guitar.'

On Saturday—All my country cousins, with Mrs. Pry, are waiting to accompany me to that long-established Magazine of Novelties, THE WESTERN EXCHANGE BAZAAR, Old Bond Street—fashion combined with usefulness—elegance with economy—but I always pop in at the private door, 14, Burlington Arcade.

Not to be out of fashion, I drop in at THE CIGAR DIVAN, *King Street, Covent Garden*—with first-rate Cigars, excellent Coffee, the Magazines, Newspapers, &c. (for, as Mingle says, "there are lots!") I whirl away an hour—get my box filled with prime snuff, and then for the Theatres—but I intrude, beg pardon. Your's, PAUL PRY.

P.S. I was highly pleased with the new Portrait of the enchanting Love, as *Apollo*—the best I have ever seen—but was more delighted with the new song, '*Love's Heart and Lute*,' annexed to it—has been composed expressly for her by Sidney Waller, the successful author of '*Love from the Heart*,' which is now so deservedly popular.

Theatre Royal, Covent Garden.

This Evening, Farquhar's celebrated Comedy of The

Recruiting Officer.

Mr Balance, Mr BARTLEY,
Mr Scale, Mr IRWIN, Mr Scruple, Mr ATKINS,
Mr Worthy, Mr DURUSET,
Captain Plume.....Mr C. KEMBLE,
Captain Brazen, Mr GREEN,
Serjeant Kite.....Mr WRENCH,
Bullock, Mr J. REEVE,
Thomas Appletree.....Mr MEADOWS,
Coster Pearman, Mr KEELEY,
Constable, Mr FULLER. Steward, Mr HEATH,
Welch Collier, Mr TURNOUR,
William, Mr J. COOPER, James, Mr F. SUTTON.
Melinda, Miss CHESTER,
Sylvia.....Mrs CHATTERLEY,
Rose.....(first time).....Miss NELSON,
Lucy, Mrs GIBBS,
Wife, Mrs DALY, Woman, Miss APPLETON.

To conclude with the Operatic Romance of

The Bottle-Imp!

The Music by G. H. Rodwell.

Albert....(a German Traveller)....Mr WOOD,
Willibald, (his Servant) Mr KEELEY,
Nicola.....(a Spaniard).....Mr DIDDEAR,
Waldeck, Mr EVANS, Conrade, Mr RAYMOND,
Jomelli, Mr MEARS, Officer, Mr FULLER,
Montorio, Mr J. COOPER,
Inquisitor, Mr IRWIN, Chamberlain, Mr HEATH.
The Bottle Imp, Mr O. SMITH.
Marcelia, Miss CAWSE, Lucretia, Miss J. SCOTT,
Philippa, (her Attendant) Miss H. CAWSE.

On Monday, Macbeth, with the Pantomime.

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All Communications must be post paid.—Printing in General.

Theatre Royal, Drury Lane.

This Evening, the new Drama of

Charles the XIIth.

Charles the Twelfth, Mr W. FARREN, Major Vanberg, Mr COOPER,
Gustavus, Mr J. VINING, Colonel Reichel, Mr LEE,
Adam Brock, Mr LISTON, Triptolemus Muddlework, Mr HARLEY.
Ulrica Miss E. TREE, Eudiga, Miss LOVE, in which she will sing, '*Rise Gentle Moon*'.

After which, (2nd time) a new Farce, called

MASTER's RIVAL;

Or, A Day at Boulogne.

Sir Colley Cowmeadow, Mr BROWNE, Barnes, Mr FENTON,
Peter Shack, Mr JONES,
Mr Aldgate, Mr W. BENNETT, Capt. Middleton, Mr J. VINING,
Paul Shack.....Mr LISTON,
Robin, Mr SALTER, Serjeant of Invalids, Mr WEBSTER,
Mrs Aldgate, Mrs C. JONES,
Amelia, Miss PINCOTT, Tibby, Mrs ORGER.

After which, (43rd time) a Grand Comic Pantomime, entitled

The Queen Bee;

Harlequin Senior,.....(afterwards Pantaloon).....Mr BARNES,
The Doubtful Son, (afterwards Harlequin) Mr HOWELL,
Pierot, Mr USHER, Scaramouch, Master WIELAND,
Clown, Mr SOUTHBY, The Widow Pantalina, Mr BARTLETT,
Little Margary, (afterwards Columbine) Miss RYAL,
The Queen Bee, Miss PINCOTT,
The Drone, Mr ALFRED, Fortuna, Miss NICOL.

NEW SCENERY.

Scene 1 The Fairy Hive (Marinari) 2 Queen Bee's Palace by Moonlight (Andrews) 3 Harlequin's Country House (Andrews) 4 Harlequin's Bed Room (Marinari) 5 Brick Fields, at Islington (Andrews) 6 An increasing Neighbourhood 7 Bull and Mouth, Regent Street (Adams) 8 Exterior of a Country Theatre (Franklin) 9 Opera Colonnade 10 Butcher's Shop & Dancing Academy 11 The Ball Room 12 Royal Bazaar, Oxford Street (Adams) 13 New Diorama, with Stanfield's Grand Moving Picture, representing the following Views:—Spithead at Sunrise, Entrance to Portsmouth Harbour—The Dock Yard—Upper Harbour—Gosport—Mother Bank, Isle of Wight, with the Royal Yacht Club, introducing the Exhibition of Cowes Regatta—The Needles by Moonlight—The Ocean—The Rock of Gibraltar (Stanfield) 14 A Village near London (Andrews) 15 A Statute Fair, (Marinari) introducing the Surprising Foreign Dwarf 16 Picturesque Landscape 17 Gloomy Forest (Andrews) 18 Temple of Industry (Marinari)